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Scotch Irish & Welsh Air's

for the Violin and

SERIALS

By the following Masters

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and as found for Dan Wright and

for the Town of Limerick and Dan

for the Town of the Golden Bells and

for the Town of York



THE
Newest Instructions
For the
GERMAN FLUTE.

OF the Situation of the Body.

As a graceful Posture in playing on this Instrument no less engages y^e Eyes of y^e Beholders, than it's agreeable Sound does their Ears: I shall therefore begin this Treatise, by describing one proper to use in playing thereon. Whether you sit or stand the Body must be erect, y^e Head rather rais'd than inclin'd, and somewhat turn'd to the left Shoulder, y^e Hands high, without raising the Elbow's or Shoulders, y^e left Wrist turn'd inwards, and y^e left Arm close to y^e Body. If you play standing, Stand firm, with y^e left Foot a little advanced, and rest y^e Weight of your Body on the right Leg & all without any Constraint: and observe never to make any Motion with the Body or Head as some do in beating Time.

Altho a great many are of Opinion y^e filling of y^e Flute cannot be taught by Rules.

Rules but must be acquired by Practice, there are nevertheless some Rules & may very much facilitate the finding out the Method the Instructions of a good Master together with showing his Manner of blowing into it, may save & Learner much Time & Trouble in acquiring of it: I shall therefore do both as far as possible by writing as to the Manner of blowing into it. Observe therefore that the Lips ought to be joyn'd close together except just in & Middle where a little Opening is form'd for & Passage of & Wind, the Lips must not point out but rather be contracted toward the Corners of & Mouth, so that they may be smooth & even: let the hole of & Flute be plac'd just opposite to this Opening of & Lips & resting & Flute upon & under Lip. Blow moderately, turning & Flute outward, or inward, till you find the true Point.

You need not think of placing your Fingers at first but only blow into & Flute with all & holes open, till you are able to fill it & bring out a right Tone, then place the Fingers of & left Hand in Order, one after another & blow to each Note, till you are well assur'd of the Truth of & Tone, then put down & Fingers of the right Hand in like manner: You need not trouble your self to fill & first Note, because it can't be done without stopping all & holes perfectly well which is harder to do than one would imagine, & may't be acquired by Practice when you have arriv'd at filling the first Note, then proceed to learn your Scale.

A SCALE of all the Notes & half Notes Musically & Tabularly

5 11 12 17 18 19 23 25

D E F G A B C D E F G A B C D E F G

This section shows the ascending scale from D to G. The top staff contains musical notation with notes and rests, and the bottom staff contains a corresponding tabular representation using circles and dots.

33 38 41 45 53

F E D C B A G F E D C B A G F E D

This section shows the descending scale from F to D. The top staff contains musical notation with notes and rests, and the bottom staff contains a corresponding tabular representation using circles and dots.



This Scale represents two Things (Viz)
 first $\frac{1}{2}$ Notes of Musick plac'd on 5 parallel
 Lines as you see in $\frac{1}{2}$ upper Part of the
 Scale distinguish'd by $\frac{1}{2}$ Letters D, E, F, & G.
 The G. 1st. re-ut A^{ff}. which is set down at
 $\frac{1}{2}$ Beginning of these 5 Lines is most in use
 for Flute Musick, it gives its Name to $\frac{1}{2}$ 2^d
 Line on which tis plac'd by which we find
 $\frac{1}{2}$ Place of every other Note according to $\frac{1}{2}$
 Order set down in this Scale; Secondly a Ta-
 -blature, which shews how to stop each Note
 upon the Flute, this has 7 parallel Lines
 which represent $\frac{1}{2}$ 7 holes on $\frac{1}{2}$ Flute. You
 may observe on these 7 Lines a Parcell of
 round black & white Dots, which shew whether
 the holes answering those Lines are to be
 stop't or open; The black Dots signifie those
 holes stop't, and $\frac{1}{2}$ white ones those w^{ch} ought
 to be open to express such a Tone.

You may by this Scale discover $\frac{1}{2}$ whole
 compass of $\frac{1}{2}$ German Flute (Viz) all the
 Notes Natural, Flat, & Sharp, this Compass
 consists of two Octaves & some few Notes
 from $\frac{1}{2}$ first Note to $\frac{1}{2}$ thirteenth contains
 $\frac{1}{2}$ first Octave, and from $\frac{1}{2}$ thirteenth to $\frac{1}{2}$
 25th contains $\frac{1}{2}$ 2^d Octave, this 2^d Octave
 is stop't much after $\frac{1}{2}$ same Manner of $\frac{1}{2}$
 first except in some few Notes, so $\frac{1}{2}$ there
 is nothing but $\frac{1}{2}$ Manner of blowing that
 makes $\frac{1}{2}$ Difference, as you may observe
 by $\frac{1}{2}$ Scale, I have distinguish'd $\frac{1}{2}$ natural
 Tones

Tones by Minims, & 4 Flats & Sharps by
 Crotchets. let Beginners trouble themselves
 at first with 4 natural Notes only, till they
 are somewhat more advanc'd You must blow
 but gently for 4 lower Notes; but blow
 stronger as you ascend. You may observe
 by this Scale that 4 first Note D, is all the
 holes stopt, the next is F, and is play'd by
 unstopping 4 6th hole as appears by the
 white Dot on 4 6th line, you must strike
 every Note with 4 Tongue as if you pronounced
 4 Syllable Tu. F is made by unstopping 4 5th
 hole, and stopping again 4 6th, this Tone ought
 to be adjust'd by 4 Manner of blowing
 (Viz) by turning 4 Flute inward to flatten
 it, because 4 Sharp is sometimes made on
 4 same hole, you must remember to place
 4 little finger between 4 6th hole and the
 moulding of 4 bottom piece as I told you
 before, which serves to hold 4 Instrument
 steady. G. by raising all 4 Fingers of
 4 lower hand, and keeping 4 little Fin-
 ger where I told you. You must not raise
 the Fingers high and let them fall plump
 on the holes. As you were oblig'd to
 turn 4 Flute inward for F you must
 restore it to its former Situation for
 G. I'll repeat it as in the Scale.

I must here inform Beginners, that as
 they ascend on this Instrument they will
 find the filling more difficult, therefore

to sweeten the high Notes, & fill them more easily. you must take care to close y^e lips more & more, to contract them towards the corners of y^e Mouth. to advance the Tongue towards y^e lips & increase y^e Strength in blowing by little & little. the Tones above E la. mi are forced Tones and are seldom us'd. however since sometimes they happen in Preludes. I shall shew you such as I could discover: yet you must not trouble your self with them at first. till you are further advanc'd. nor will it be necessary during y^e first Days to ascend higher than G Tol. re. ut. unless you find them very easy to fill. then you may ascend higher but with Discretion. otherwise you'll give your self much Trouble to little Purpose. because you must fill your low Notes perfectly well before you can fill y^e others. F la ut in alaisime for y^e most Part cannot be blown. however I have found some Flutes on which I could blow it after the following Manner: but you must not expect to find it indifferently on all Flutes no more than Shakes or Cadences which proceed from it. 'tis play'd by stopping at once y^e first. 2^d and 4th. and half y^e 5th & opening y^e 3^d 6th and 7th and blowing very sharp. Yet I have not inserted it in my Scale. by reason 'tis not a Note on which

we may depend. F-la-st sharp is made, extra. you must stop all y holes except y 2.^d. (G-sol) is made by stopping y first & 3.^d holes & opening all y rest. we might find Notes yet higher than these but they are so forced and so useles, that I would not advise any one to trouble himself about them.

When you are well vers'd in filling y natural Tones. you may begin with those call'd Flat & sharp. but as there are many of these Semitones that are adjust'd by y manner of blowing into y Flute I shall explain each in particular. I begin with D natural y first Note. in order to link all y natural Notes with the Flats & Sharps. that y Ear may be early accus'tom'd to distinguish their Difference. D sharp is made by pressing the little Finger on the Key. to open y 7.th hole. F & F natural are made as I told you already (in describing y natural Notes) the reason why there is no sharp between these two Notes is because they are but a Semitone distant from each other. for this reason when you find a Sharp on E-la mi. you play it as F natural. which has the same Effect as a Sharp. I shall say no more of placing the Fingers. because I suppose by this Time you understand y nature pretty well which is sufficient to to inform you of the rest.

Of Shakes or Cadences.

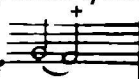
The

The first Shake in $\frac{1}{2}$ Scale which is on D below is made by opening $\frac{1}{2}$ 6th hole before you blow in order to take it from E la mi which is $\frac{1}{2}$ next above. You tap this Note with your Tongue & then shake your finger several Times upon $\frac{1}{2}$ 6th hole without taking Breath or touching the 2^d Note. In short the finger which you shake must rest upon $\frac{1}{2}$ hole to end $\frac{1}{2}$ Shake The number of Shakes you make with $\frac{1}{2}$ finger is determin'd only by $\frac{1}{2}$ Measure of the Note on which you shake. you must not press $\frac{1}{2}$ shaking too quick. but rather suspend it about half $\frac{1}{2}$ value or Measure of $\frac{1}{2}$ Note. especially in grave movements as I show in $\frac{1}{2}$ Scale of Shakes. $\frac{1}{2}$ fewest beats you can well give with $\frac{1}{2}$ finger are three. as on Grotchets in $\frac{1}{2}$ Movement of two & three. would be need: less to explain all $\frac{1}{2}$ Shakes one after another since you have a Demonstration intelligible enough in $\frac{1}{2}$ Scale. since you ought already to know all $\frac{1}{2}$ Notes which compose them. you must observe then $\frac{1}{2}$ same Rules throughout all $\frac{1}{2}$ Shakes as I gave you for $\frac{1}{2}$ first. I ought only to distinguish the Shake on C natural because in Effect it differs from $\frac{1}{2}$ rest. you must begin it by stopping all $\frac{1}{2}$ holes but $\frac{1}{2}$ first. then blow & after shake $\frac{1}{2}$ finger on $\frac{1}{2}$ 4th hole & end by raising the finger you shake with which is contrary

to what you observe in all other Shakes. as to $\frac{1}{2}$ Shake on C in alto Note $\frac{1}{2}$ 23^d is very difficult to adjust. & is not much in use. you may see in $\frac{1}{2}$ Scale that $\frac{1}{2}$ D which preceds it is stopt after an extraordinary Manner. you must shake on $\frac{1}{2}$ 4th & 5th holes at $\frac{1}{2}$ same Time. and cover half $\frac{1}{2}$ 6th hole. you may also perform this Shake by shaking on $\frac{1}{2}$ 3^d & 6th holes all at once. then all $\frac{1}{2}$ holes ought to be stopt except $\frac{1}{2}$ first and you must in ending this Shake raise $\frac{1}{2}$ Fingor wherewith you shook. we commonly soften this Note instead of shaking it.

A further Explanation of $\frac{1}{2}$ Shakes or Cadences.

For the better understanding some Characters commonly us'd in Musick. & over some of $\frac{1}{2}$ Dots in $\frac{1}{2}$ Tablature of the 2^d Scale. I. shall here give an Explanation of them: first $\frac{1}{2}$ little curve line over. or under $\frac{1}{2}$ heads of two or more Notes commonly call'd a Slur: and markt as you see in this Example on $\frac{1}{2}$ right hand. signifies that you must only tip $\frac{1}{2}$ first of them with your Tongue. which here serves only as a Preparation. (or what in French is call'd a Port de voix) to $\frac{1}{2}$ Cadence or Shake. and you are to continue $\frac{1}{2}$ same Wind without drawing your Breth. to $\frac{1}{2}$ end of $\frac{1}{2}$ Cadence or Shake as I have already shewn you. The little cross



above

above the 2^d Note shew's that 'tis on this Note you must shake. & Slur which joyns two Dots in y^e Tablature shew's from w^h hole you take y^e Shake. & on which it ends. you may thereby see y^e borrow'd Shakes i.e. those Shakes that don't end on the same hole where you make y^e Port de voix. which hereafter I shall call a Sigh. as for Example that of D taken from E. la. mi flat begins from E. la. mi flat by putting y^e little Finger on y^e Key & ends from E. la. mi natural in shakeing with the 6th Finger on y^e 6th hole. & leaving y^e 7th hole stopt. you may also see y^e Slur awled on y^e 2^d Dot which shew's that 'tis on this hole you must shake. The Shake on E. la. mi natural taken from F sharp is begun by opening y^e 5th. 6th & 7th holes to make F sharp which serves it as a Sigh or Port de voix and 'tis ended by stoping the 5th & shakeing on y^e 4th which removes y^e superior Tone further off. & shew's y^e cadence more. in stead of shakeing on y^e 5th which would not be sufficient. you must observe to raise y^e little Finger from off y^e Key when you shake. because that would heighten y^e E. la. mi. & render it false as is shew'd in y^e Tablature. E. la. mi flat and D sharp. are stopt alike yet you see y^e Shake on E. flat is taken from F natural & that

of

of D sharp is taken from E natural & first
 is a whole Notes distance & 2^d of a semitone
 only, which makes all & difference, tis the
 same in all & other Notes. You must observe
 that & Shakes are not always mark'd in
 Pieces of Musick as I have describ'd them
 here, they are only markt with a little G^oss.
 thus - or thus &c. There is no Mark for the
 Sigh or Port de voix, but you must never omit
 doing it, & observe what I have said thereon.
 There are some high Tones on which one can't
 shake, I have shew'd those which can be shook,
 but you must observe that those above B in alt
 (Note & 22^d) are seldom practis'd. I have not
 yet shew'd & Manner of adjusting & caden-
 ces or Shakes, this would be but a Repeti-
 tion of what I have already said concerning
 & simple Notes, since that these cadences are
 compos'd of & same Notes. I shall only tell
 you that there are some of them which must
 be begun by turning & Flute inwards, and
 ended by turning it out: such is & Shake on
 F sharp taken from G sharp because & two
 Tones which compose this Shake are to be
 differently adjusted: there are others in which
 you must observe quite & contrary which you
 will know by & explication already given
 on all & Notes, you'll find some which are
 begun by stopping & hole on which you ought
 to shake, & end in opening & same hole, such
 is

is of Shake on C (of 11th Note) of which I have
spoken already. you may know this Differ-
ence by of Dots in this Example of black
Dot being before of white one which is con-
trary to the rest.

Remarks on some Semitones & on some Cadences

To omit nothing, I shall treat here of some Se-
mitones & some Shakes that may be play'd
after different ways to what I have here shew'd
I shall begin with G sharp in alt. Note of 10th
also I have shew'd in of Scale of most simple
manner of playing it. but as 'tis a little too
sharp when made after that manner there
are several Ways us'd to flatten it. First,
having stop of 1st. 2^d. & 4th holes as you see
in of Tablature. you must stop also of 6th. &
open of 7th with of little Finger. this Way is
frequently used. & some shake thereon with
of 4th. & 6th fingers at of same Time. but
tis not well articulated because tis diffi-
cult for a Shake made by two Fingers so
distant from each other to be very distinct.
I am therefore of Opinion that one shou'd al-
ways borrow of Shake from of 2^d Finger,
as I have shew'd in of Scale of Cadences. by
adjusting it, by turning of Flute inwards
you must also observe not to raise of Finger
high in shakeing. 2^{dly}. you stop of First. 2^d
& 4th holes. and afterwards of half of of 5th
but with Discretion this Way is somewhat
easier than of other because it only employs
two

two fingers of y^e lower Hand, which being close together shakes more intelligibly: the Shake is always taken from y^e 2^d Finger in turning y^e Flute inwards also There are certain Passages where one ought to make this Semitons as I have shew'd in y^e Tablature, & that to avoid a very great Difficulty, what I have said on G sharp may also serve for A flat. (Note y^e 39th) except y^e Shake which is different, as you see in y^e Scale of Shakes: y^e Shake on C in alt sharp (Note y^e 24th) is also made after different manners which I shall here explain as well as some others more to satisfie your Curiosity, then to prescribe a constant Use thereof for these sort of Shakes are not found on all Flutes with y^e same Facility y^e first Way is perform'd by stopping y^e 2^d & 3^d holes & shaking on y^e 4th & 6th at the same Time, all y^e other holes ought to be open, & y^e 7th also, and y^e Fingers you shake with must rest upon their holes in finishing y^e shake: y^e 2^d way is by stopping all y^e holes except the first & fifth, then you must shake on y^e 6th hole, ending with y^e Finger off, you may also shake on y^e Key, and observe the same thing. C sharp without a shake may also be play'd by stopping y^e 3^d & 4th holes, and leaving y^e rest open, D flat is made y^e same Way. I shall also observe concerning y^e Shake on B natural above (Note y^e 22th) that it may be play'd by stopping y^e 3 holes of the
lower

lower Hand & shaking as usually on the first hole. tis easily made after this Manner but tis a little too sharp. to remedy which turn y^e Flute inwards to adjust it: that of B in alt flat (Note y^e 37th) may be made by stopping half y^e 2^d hole & shaking on y^e first. y^e shaking on y^e first & 3^d holes at the same time is also practis'd leaving all y^e other holes open. but this Way is not very natural. The Shake on A sharp (Note the 28th) may be made by stopping all y^e holes except y^e 3^d & 7th. you must shake on y^e 2^d hole. & turn y^e Flute inward. That of D natural in altisime (Note y^e 25th) taken from E flat may be also made on y^e 5th & 6th holes. at y^e same time keeping y^e 3^d first stop & opening y^e 4th & 7th. you ought to force the wind & end y^e shake with y^e fingers off: there are some Flutes on which you must open y^e first hole. I shall further observe concerning C natural below (Note y^e 11th) of y^e first scale. that some make it by stopping y^e 2^d. 4th & 5th holes. I don't approve of this Way because in making it thus tis not far enough distant from its Sharp and the Semitone is found false.

Of the double Cadences, Accents, Port de voix & tonguing y^e German Flute & other wind Instruments To render y^e playing more agreeable. & to avoid too great a Uniformity in tonguing will be proper to use two particular articulations

lations. (Viz) Tu & Ru, the Tu is most in use, & is used in all cases as to Semibreves, Minims, Crotchets, and to the greatest number of Quavers, for when these last are on the same line, or such as leap you pronounce Tu, when they ascend or descend by Degrees and joyn'd we use also Tu, but intermix Ru with it as you may observe by the following examples where these two Syllables do succeed each other.

EXAMPLES

Common Time.



tu, tu, ru, tu, ru, tu, tu, ru, tu, tu, tu, tu, tu, tu, tu, tu
Observe that Tu Ru are regulated by $\frac{1}{2}$ number of $\frac{1}{2}$ Crotchets, when $\frac{1}{2}$ number is odd you pronounce Tu Ru alternately as you see in $\frac{1}{2}$ first example; when $\frac{1}{2}$ Quavers are even you pronounce Tu to $\frac{1}{2}$ two first, then Ru alternately, as you see in $\frac{1}{2}$ 2^d example observe also that Quavers are not always to be play'd equally, but you must in certain movements make one long & one short, which also regulated by their Number for when they are even, you must make $\frac{1}{2}$ first long

if 2^d short and when they are odd you do quite if reverse, that is call'd pointing. the movements in which 'tis most commonly used is common Time, Triple Time. & Jigg Time. or if you must pronounce Ru on if Note which follows if Quaver, when it ascends or descends by one step only.

EXAMPLES.

Triple Time.



tu, tu, ru, tu, tu, ru, tu, tu, ru, tu.



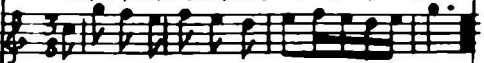
tu, ru, tu, tu, ru, tu, tu, ru, tu.

There also are certain movements where you only use Tu for if Quavers as for

EXAMPLES.



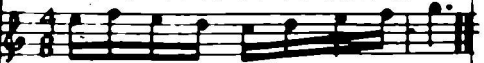
tu, tu, tu, tu, tu, tu, tu, tu, ru, tu.



tu, tu, tu, tu, tu, tu, tu, tu, ru, tu.



tu, tu, tu, tu, tu, tu, tu, tu, tu.



tu, tu, ru, tu, ru, tu, ru, tu, tu.

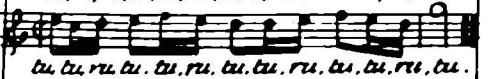
You pronounce *Tu* on all these Quavers, and you don't use *Ru* but on *ſ* Semiquavers because in these movements a Quaver is to be supposed a *Notchet*, and a Semiquaver a Quaver; (that is) held as long in playing, as well as in those of $\frac{8}{8}$ & $\frac{6}{8}$ if you must also in these movements pass the Quavers equally & without *ſ* Semiquavers. Observe that you use *Ru* on *ſ* Semiquavers according to *ſ* Rules I gave of *ſ* Quavers & more frequently for you don't omit it whether they are on *ſ* same line or whether they skip.

EXAMPLES.



Although these Rules are general yet they admit of some *Exceptions* in certain Cases as for

EXAMPLE



according to y^e Explication I gave you of Quavers: 'twill be proper to observe that tipping with y^e Tongue ought to be more or less articulate according to the Instrument on which you play, for 'tis soft'n'd on y^e German Flute more distinct on the Common Flute and very strong on the Hautboy.

Of Sliding or Slurring.

Slurring is when two or more Notes are pass'd over with only one tip with the Tongue which is mark'd by a curve line over or under y^e Heads of y^e Notes.

EXAMPLES

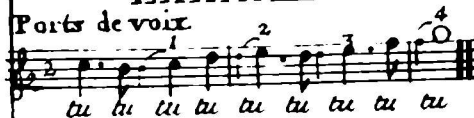


Of the Port de voix and Slides.

The Port de voix is a tipping with y^e Tongue anticipated by one Note below y^e Note on which we design to make it. y^e Slide is taken a Note above & is never practic'd but in descending to a third.

EXAMPLES

Ports de voix



Slides



tu tu tu tu tu tu tu tu

These little Notes which denote *Port de voix* & Slides, are accounted as nothing in *Time*. you pronounce them nevertheless, & slide *if* principal Notes, we often joyn a beat with *Port de voix* as you may see above

Of the Accents & double Cadences
The Accent is a sound borrow'd from *if* end of some Note to give them a greater expression. *if* double cadence is a ordinary Shake follow'd by two Semiquavers slur'd or *lift*.

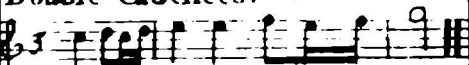
EXAMPLE

Accents.



tu . tu . tu . tu . tu . tu . tu . tu . tu .

Double Cadences.



tu . tu . tu . tu . tu . tu . ru . tu .

Of the softening of Notes or the lesser Shakes and of the Beats.

The softening or lesser Shake is made almost like *if* usual Shake there is this difference that you always end with *if* Finger off, except on *D la sol re*. for the

more

most part they are made on holes more distant & some on $\frac{1}{2}$ edge or half $\frac{1}{2}$ hole only. it participates of a lower Sound which is contrary to $\frac{1}{2}$ Shake. $\frac{1}{2}$ Beat is $\frac{1}{2}$ hitting once or twice as quick as we can full on $\frac{1}{2}$ hole & as near $\frac{1}{2}$ Note we beat upon as possible. we ought also to end a beat with $\frac{1}{2}$ finger off except on D as I shall shew hereafter. it also partakes of a lower Tone. To begin with $\frac{1}{2}$ Sweetening or softning of D $\frac{1}{2}$ first Note in order I say it must be done by $\frac{1}{2}$ Artifice because tis $\frac{1}{2}$ lowest Note & you have no finger left unemploy'd to do it with. therefore must be done by shaking $\frac{1}{2}$ Flute which imitates a softning: as for $\frac{1}{2}$ Beat this Note has none for $\frac{1}{2}$ same Reason. The softning of D sharp or E la mi flat is done as D natural $\frac{1}{2}$ Beat is made upon $\frac{1}{2}$ key with $\frac{1}{2}$ little finger ending with it on. The softning of E la mi natural is made on $\frac{1}{2}$ edge of the 6th hole. $\frac{1}{2}$ Beat on $\frac{1}{2}$ same hole full. The softning & Beat on F sharp & natural are made on $\frac{1}{2}$ 5th hole. Viz. the Beat full on $\frac{1}{2}$ hole. $\frac{1}{2}$ other on the edge. The softning of G natural may be perform'd two Ways Viz. on $\frac{1}{2}$ edge of $\frac{1}{2}$ 4th hole or full on $\frac{1}{2}$ 5th. $\frac{1}{2}$ beat is made on $\frac{1}{2}$ 4th hole. G sharp or A flat is softned on $\frac{1}{2}$ edge

Edge of F 3^d hole & Beat on F 3^d hole full. The softening of A natural is on F 4th hole full. or on F edge of the 3^d hole. the beat upon F 3^d hole. & softening of A sharp or B flat is upon F 6th hole full & Beat upon F same hole or on F 2^d when 'tis preceded by a Port-de-voix. & softening of B natural is made on F 3^d hole full. & beat upon F 2^d & softening of C natural is made on F 4th hole full. The Beat on F 4th & 5th at F same time. or on the first when 'tis preceded by a Port-de-voix. The softening of C sharp or D flat is made on F 2^d hole full. & beat upon F first. The softening of D natural is made on F 2^d hole full. it differs from F rest in it's beginning & ending with F finger on. you must observe not to raise F finger high. & Beat is made on the 4th hole when you play in a natural Key. & upon F 2^d & 3^d at F same time when you play in a key where C is sharp & holes ought also to be stopt as well in beginning as in ending it. & softening D sharp or E flat is made on the first hole which ought to remain stopt before. and after. & beat is made upon the Key for E. la mi after F manner I shew'd you in speaking of it before. as to D sharp 'tis beat upon F 2^d & 3^d holes at F same

same time if first hole ought to be open
 & you must stop if 2^d & 3^d in ending the
 Beat. The softnings & Beats between this
 Note & A sharp or B flat are made as
 their Octaves below. if softning of this
 last is made on if edge of the 4th Hole,
 the Beat may be made on if same hole
 or else on if 2^d especially when tis preced-
 ed by a Port. de voix. The softning of
 C natural is made two ways Viz. on the
 6th hole or on if 3^d if beat is made on if
 same and also on the first when tis
 preceded by a Port de voix. The soft-
 ning of D natural is made on if 2^d
 hole as it's Octave. if beat is made on if
 2^d & 3^d holes at if same time. if softning of
 D sharp or F. la. mi flat is done as it's
 Octave if Beat is made if same way or
 else on the 5th & 6th holes at once. you
 must hold if 4th & 7th holes open. and
 replace your fingers in ending. if soft-
 ning of F. la. mi natural is made on if
 edge of if 3^d hole. if Beat on the same
 hole full. I shall omit if Notes higher
 than this because they are too much
 forc'd. nor must you make these till
 you are pretty far advanc'd. these
 Ornaments are not commonly set down
 in all Pieces of Musick but only in
 such as Masters write for their Scholars
 observe

observe the following
EXAMPLE.

A softening a Beat.



'Twould be hard to teach a method of knowing exactly all *if* Notes whereon these Graces ought to be play'd. what can be said in general thereupon, is that *if* softnings are frequently made on long Notes as on Semibreves Minims & pointed Crotchets. *if* Beats are made more commonly on *if* short Notes as on Crotchets in light movements, & on Quavers in movements where they pass equally. we can give no certain Rules for placing these Graces. 'tis *if* Ear & Practice which must teach you to use them in proper time rather than Theory. what I would advise you to, is to play only (for some time) such Pieces of Musick as have these Graces mark'd thereby to accustomie your self by little and little to use them to such Notes as they agree best with.

OF Time

There are two Sorts of Time Common and Triple.

Common Time is known by some one of these Characters. *Cor* C. *Q* or $\frac{3}{4}$ *if* first of

of these Marks denotes a slow Movement
if next a little faster. & if other two a very
brisk & airy movement.

○ Semibreve
if three first of these
Characters always con:

tain to if Value of
a Semibreve in a

Bar which may
be held as

long as
you can

moderately tall four. if last of these Marks
never contains more than a Minim or 2
Crotchets or four Quavers, &c in a Bar.
this is called retortive Time.

Triple Time is known by these Characters
3 or $\frac{3}{4}$. $\frac{3}{4}$. or $\frac{3}{8}$. if two first are used when
there are three Mi:

minims in a Bar,
this is if slow:

fast sort of
Triple Time

in use.

$\frac{3}{4}$ is
used when there are three Crotchets in
a Bar. this is quicker than if former.
the last sort which is the quickest of
all is known by this Character $\frac{3}{8}$. &
contains three Quavers in a Bar, or
other Notes to their Value.

there

There are three other Sorts of Common Time which are compounded of Triple Time mark'd thus $\frac{6}{4}$, $\frac{6}{8}$ and $\frac{12}{8}$ the first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time $\frac{3}{4}$, the second contains six Quavers in a Bar, this is also the same as two Bars of $\frac{3}{8}$ put in one. The third contains twelve Quavers in a Bar, these are called Jigg Times.

There are also two other Sorts compound Triple Times as $\frac{9}{4}$ and $\frac{9}{8}$ the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers.

Of other Characters used in Musick. A Point or Dot added to the right Side of any Note makes it half as long again as for Example \circ is as long as three Minims \circ as long as three Crotchets &c for $\&$ rest.

Where you see these Marks which are called Rests you are to cease playing if length



or Time of these Notes over them, from which Notes they take their Names.



Coxetown.

1



²
The farther ben the welcomer.



Gin ye will not take her, turn her over to me.



The Lads of Leith.



4 The Sultors of Sellkerke.





She rose and leit me in.



6
Fanny Dillon by Carrolan.

7

Very slow.

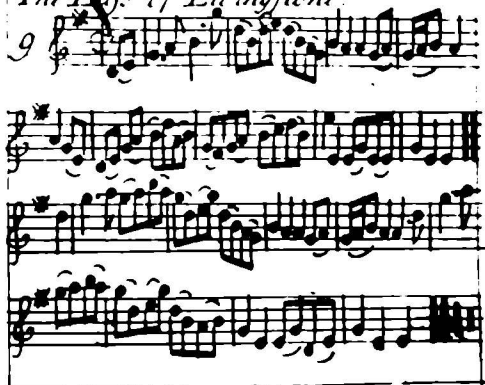


Down the Burn Davie.

7



The Daff of Livingstone.



³
The dandling the Irish Bears



Scotch Jemmy.*Irish Lads of Dunces.*

10

Sanny's Farewell.

13

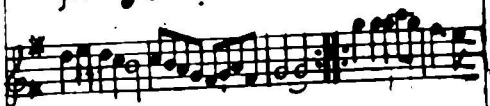
*Fairly shot of her.*

14



Welch Richard.

11



The last Time I came over the Moor.

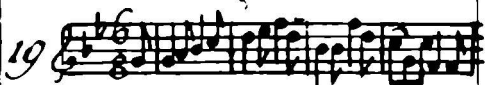


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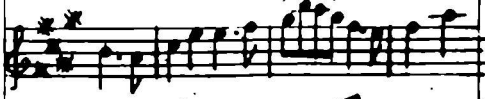
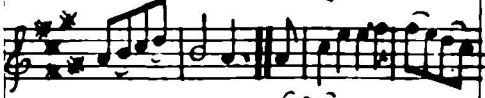
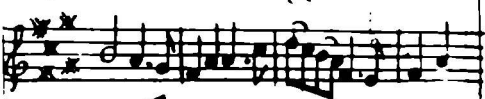
The bonny Scot.*Fy gae rub her o'er with Strae.*

Muirland Willie.

13



Peggy I must love thee.



¹⁴
Wapiat the Widow.

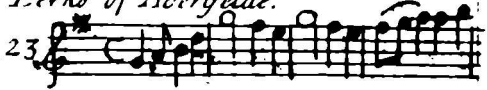


Holland tile.

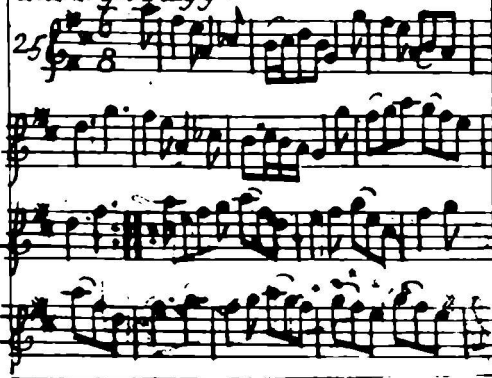
15

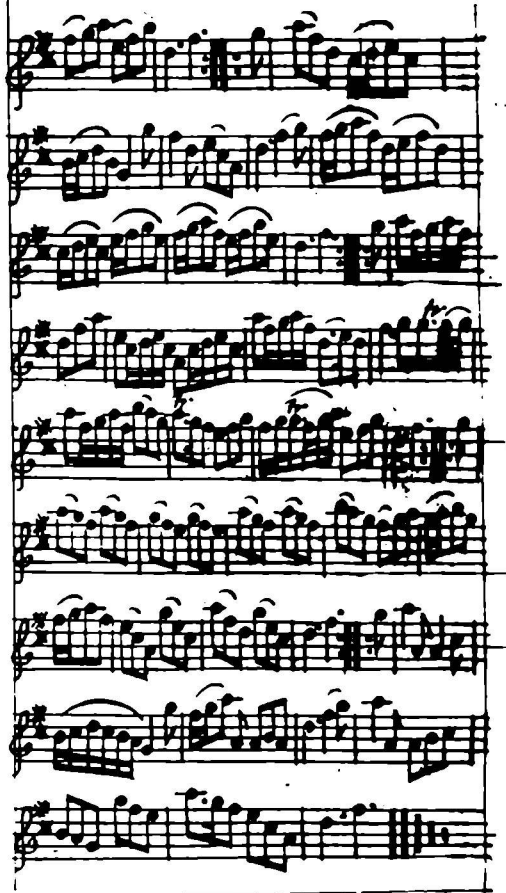


Becks of Abergelde.



16

Oh what Pangs are felt in Love.*The Irish Ragg.*



18

Hoggy Lauther.

26



Irish Lostum Ponia.



The little House under the Hill.

A Bonny Lad.*O'er Boggie.*

22

The Lass of Patter's Mill.

31

*Bonny Jean.*

32



Bonny Christy.

23



Peggy grieves me.



24

Wood's Lamentation on y^e Refusal of his ^{Grace} Help*Da mihi Manum.*

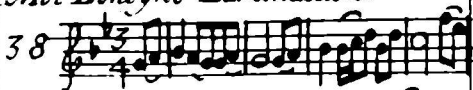


Allegretto.

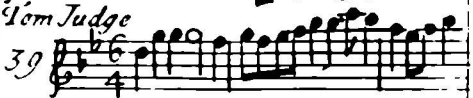
37



26
Mac Donogh's Lamentation.



Tom Judge





Sheen sheesh ious, soufe lum.



28 *Caruff's Delight*

41



Carland's Devotion

42



I cry slow



Grace Nugent. by Carrallan.



30

Welch Morgan.

44

*S. Wick Burk*

45





Molly St George.



3 *Stary ghed maloufa voem.*

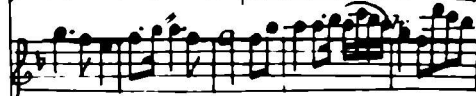


Maillionan o Ferionny'dd.

33



Horva Ryddlan.



34

Keele Franke.*Dick a Dollis.*

Hilland Tune.

35



Young Jockey.



36
Limbrick's Lamentation.

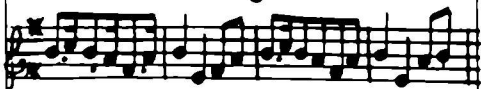
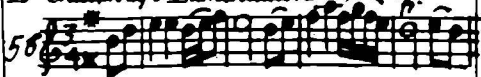


Lady St. John.





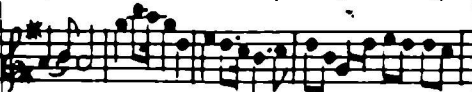
1st Gallanway's Lamentation



Patrick Safffield.



38

Irish Lamentation. 7/8*Very slow.**Scotch Lamentation.**Jenny's Whim.*

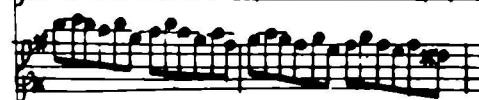


Breda ad.

61



42
San luk dilish improv'd by M^r Viney

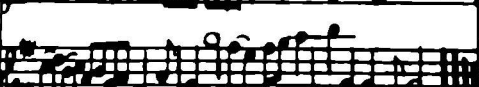
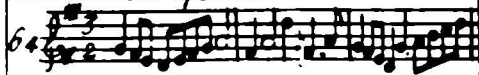


Let's shak her Weall.

41



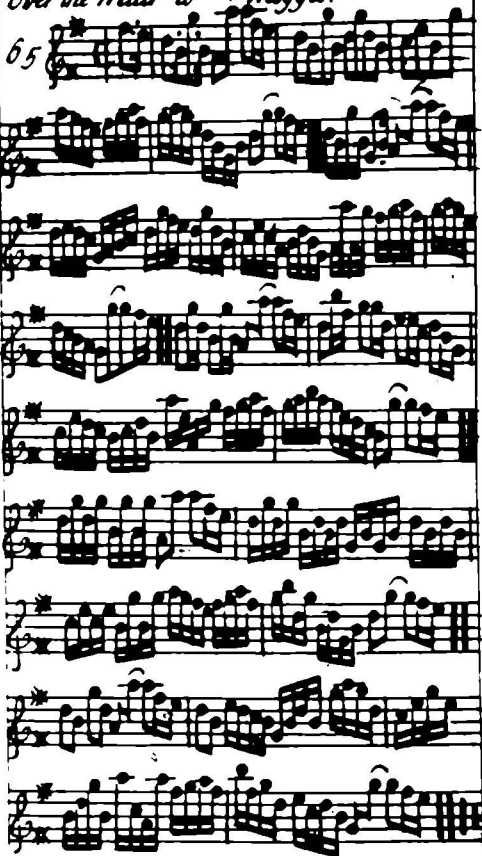
For the Love of Jean.



42

Over the Muir to Maggie.

65



Put y^e Crown on y^e Bishop.

43



²⁴
John Haye's bony Lassi.



John Anderson's Maggot.

45

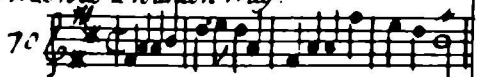
68



Blink over 4' Berry



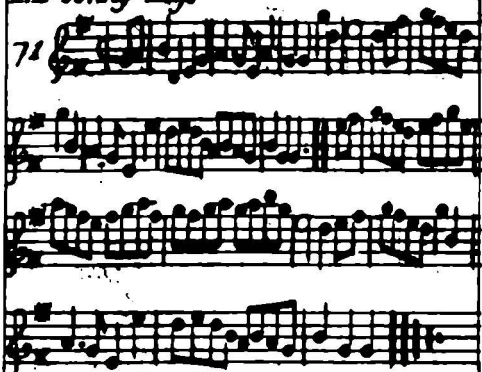
Will was a wanton Wag.



The bonny Lads

47

71



Highland Laddie.

72



Peggy of Green.

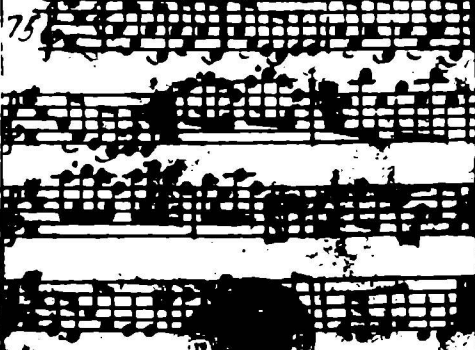
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Waltz Thru



Roll the Rumples Savvy





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(Completed in 4. M.)



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(Completed to 4.11.)



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- 41 Clannys' Delight.
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- 64 For the Love of Jean.